Union Station
1001 Broadway
Nashville
Davidson County
Tennessee

HABS No. TN-21

PHOTOGRAPHS

HISTORICAL AND DESCRIPTIVE DATA

Historic American Buildings Survey
National Architectural and Engineering Record
National Park Service
Department of the Interior
Washington, D.C. 20240

UNION STATION

Location: 1001 Broadway, Nashville, Davidson County, Tennessee USGS Nashville, Nashville West 7-1/2 Quardangle, UTM Coordinates 16.519390.4001140.

Present Owner: Terminal and office building for the L&N

Significance: Completed in 1900, Nashville's Union Station is one of the city's unique and inspired historic architectural landmarks and remains a source of civic pride. The magnificent terminal and office building was designed in the Richardsonian Romanesque Revival style by Richard Montfort, then Chief Engineer of the Louisville and Nashville Railroad. A joint effort of the Louisville and Nashville Railroad and the Nashville, Chattanooga, and St. Louis Railway companies, the monumental and opulent Union Station speaks of the power nad pretige of the railroads in Nashville and Middle Tennessee in the latter part of the nineteenth century.

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Date of erection: Ground was broken on August 1, 1898. Preliminary opening was on September 3, 1900. Formal opening was held on October 9, 1900.

2. Architect: Richard Montfort, then Chief Engineer of the Louisville and Nashville Railroad, who was also Chief Engineer of the Terminal Company, which was created to administer the project. An article in the Nashville American ("Description of the Structure") states that "under his [Montfort] direction, and by his force, all plans and prints were prepared." However, the article illuminates the participation of others in the conception and implementation of the project. While it could not be substantiated through documents, such data is noteworthy:

"The terminal yard and Union Station at Nashville is the pet project of M. H. Smith, President of the Louisville and Nashville Railroad. Ever since he became President of the road he has had it in mind to give Nashville these terminal improvements and this station . . . . The plan of the yard, the lay-out of all the 110 sidings, had his especial attention, as well as the location of the several buildings, and of the station itself. The details he left to the engineers, architects and designers, but the arrangement is his."

As regards the supervisory personnel who assisted Montfort in his task, the article reveals that "W. E. Hutchings, assistant engineer, of Louisville, was the supervisor, and came weekly to look over the construction. When the work started in 1898, H. C. Griswold was engineer-in-charge and remained so until January, 1900. Messrs. Cox, Wright, Vaughn, Arn, and Proctor were his assistants. Jan. 1, 1900, Mr. Griswold went back to Louisville. Mr. Cox went to the United States Navy, and M. H. Wright became engineer in charge, with Messrs. Arn and Roberts as assistants."

In view of the detailed account of engineers and others involved in the task, it is noteworthy that no architect is mentioned anywhere as having been involved with the project in any way. This would seem to confirm the apparent fact that Montfort was indeed the designer of Union Station.

Little is known about the him. Newspaper accounts of the construction provide no data on the man. "Born in 1854 in Ireland, Richard Montfort attended the Royal College of Science in Dublin, and was graduated in engineering in 1876. That same year he settled in Louisville, Kentucky, and worked successively as a draftsman, inspector, and assistant engineer for the Louisville Bridge and Iron Company. In 1880 he began work as a bridge engineer for the L&N Railroad Company and in 1883, as resident engineer of the system, he took over the supervision of the railway and bridges building departments. Union Station is the one major building which he is known to have designed, although he doubtless designed and supervised the erection of others. In January 1905, the heavy responsibility of theproject being partially involved, he was relieved as chief engineer to become consulting engineer. He died in 1931 and was buried in Cave Hill cemetery, Louisville." ["The Architecture of Nashville's Union Station," More Landmarks of Tennessee page 373; "Former Chief Engineer Dies," L&N Magazine, (1931); 23]

3. Original and Subsequent Owners: By 1881 the Louisville and Nashville Railroad and the Nashville, Chattanooga, and St. Louis Railway were both serving Nashville and Middle Tennessee. They began to purchase property in the city toerect a new passenger and greight facility. The parcels of land upon which the terminal building is situted were purchased in 1881-82 by J. W. Thomas (R.O.D.C.) Deed Books 70, page 459; 71, pages 141 and 268. He, in turn, sold them in 1896 to the Louisville and Nashville Railroad Terminal Company, together with other lots in the same block which he had acquired and on which the shed at the rear of the terminal was erected (R.O.D.C. Deed Book 207, page 487). Some of the lots had been acguired by the Nashville Railroad Compnay, which acquired the former company at that time [R.O.D.C. Deed Book 2720, page 201]. The lots which had been held by the Louisville and Nashville Railroad Terminal Co. were conveyed in 1962 to the Louisville and Nashville Railr road Co. [R.O.D.C. Deed Book 3432, page 201].

4. Builder, contractor, suppliers: The following data is taken from "Description of the Structure," The Nashville American, Tuesday, October 9, 1900:

Foster & Creighton Co., Nashville, Tenn., performed the grading and foundation stone masonry work, as well as built the abutments for the girder crossings at Cedar and Pearl streets (data on abutments taken from Creighton, Building of Nashville, page 38).

Charles A. Moses, Chicago, Illinois, was the general contractor for the terminal building and the baggage, mail & express building. W. E. Wood was his Superintendent of Construction.

Phillips & Co., Nashville, Tenn., did the roofing and guttering. Though not stated in article, it likely was on the main building.

Mosaic Tile Co., Zanesville, Ohio, did the paving, flooring, and tiling of the main building.

The Champion Iron Company, Kenton, Ohio, built the ornamental iron work, including the stairways.

Henry Taylor Manufacturing Co., Lafayette, Indiana, furnished part of the interior wood finish.

The Almini Co., Chicago, Illinois, did the painting and varnishing for the contractor.

John L. Nelson & Bros. Co., Chicago, Illinois, did the frescoing and interior decoration. What work precisely was executed by this company is not specified.

The Luminous Prism Company, Chicago, Illinois, furnished and placed all the art glass in the dome, transom, and windows from special and appropriate color and design. The designer is not specified.

M. J. Donner, sculptor of Chicago, Illinois, designed and did the "art work". What work precisely was executed by Donner is not specified.

Joseph McWilliams & Co., Louisville, Ky., put in the heat, power, and light plant, as well as the ventilating system.

D. W. Watson's Sons Co., Terre Haute, Indiana, did all the plumbing and supplied and installed the gas and electric fixtures.

Edgefield & Nashville Manufacturing Co., Nashville, Tenn., furnished part of the interior wood finish and built all the furniture after special designs. The article does not specify the designer.

Louisville & Nashville Railroad Terminal Co., Nashville, Tenn. and the Louisville Bridge and Iron Co., Louisville Ky.: The newspaper account states that "the train shed was built partly by the Terminal Company's own forces and the rest by the Louisville Bridge and Iron Company, which company also built the viaducts." Creighton states that "the steel girders for the crossings at Pearl and Cedar streets and the roof trusses over the train shed were fabricated by the Louisville Bridge and Iron Company . . . . They were erected and painted by Gould Contracting Company of the same city [Louisville]" (Creighton, page 38).

Nashville Roofing & Paving Co., Nashville, Tenn., did the paving and concrete work on the two viaducts noted above.

The Bourlier Cornice & Roofing Co., Louisville, Ky., were the contractors for the slate and galvanized iron work on the train shed.

Vaile Young, Baltimore, Maryland, installed the skylights in the train shed.

Samuel J. Underwood, Nashville, Tenn., glazed the big gables of the train shed and annex.

The engineering office of the L&N Railroad in Louisville, Kentucky, advised the HABS historian that they had no records on file concerning the various contractors nor did they know of any source for such records.

5. Original plans and construction: Linen working drawings, executed in the Office of the Chief Engineer for the Lousiville and Nashville Railroad Terminal Company, have been preserved and are on file at the engineering office, Louisville and Nashville Railroad Company in Louisville, Kentucky. It is not known whether the surviving drawings represent the complete set produced. They do show various details for the stonework and the ornamental iron work, on both the exterior and interior of the main building, as well as construction details for the train shed. No drawings for the barrel-vault skylight over the waiting room have been found. Details for same are not included in the surviving drawings produced by Montfort's office, suggesting that their designs may have been produced elsewhere. It should also be noted that designers and delineators are not identified on any of the surviving drawings, nor are these persons mentioned in any other records. These drawings provide a fairly detailed graphic account of the original plans and construction of the main building, the annex (or the baggage, mail and express building), and the train shed.

A contemporary descriptive account of the exterior and interior appearance of the building provides valuable information. It is therefore quoted in full in the Supplemental Material included with these data pages.

6. Alterations and Additions: No records have been found to document whatever alterations might have been made in the building. A comparison of the surviving drawings and the extant complex reveals little in the way of substantive alterations.

One alteration can be seen at the end truss of the train shed as it joins with the gallery at the rear of the main terminal building. A portion of the original truss has been removed to accommodate the installation of modern loading apparatus.

B. Historical Events and Person Associated with the Structure:

Union Station was the product of the two principal railroad companies that served Nashville in the latter part of the nineteenth century: the Nashville, Chattanooga & St. Louis Railway (referred to as the NC&StL) and the Louisville and Nashville (referred to as the L&N).

The Nashville and Chattanooga Railroad Company, the parent company of the NC&StL, was the first in the State of Tennessee. In 1842 a group of enterprising Nashville citizens under the leadership of Vernon L. Stevenson conceived the idea of building a railroad to Chattanooga, Tennessee. In 1845 the Tennessee Legislature granted them a charter, incorporating a "Railroad from Nashville, on the Cumberland River, to Chattanooga, on the Tennessee River." The entire line was opened in 1854. Stevenson remained president of the railroad until the close of the War and came to be known as the father of the railway system in Tennessee (Wooldridge, History of Nashville, Tennessee, pages 328-30).

Following the Civil War, the company began to expand by acquiring other railroads in the area. With its acquisition of the Nashville & Northwestern Railroad in 1872, the company changed its name to the Nashville, Chattanooga & St. Louis Railway.

The L&N Railroad Company was chartered in March 1850. The object of the company initially was to construct a railroad from Louisville, Kentucky, to Nashville, Tennessee, with branches to Lebanon and Guthrie, Kentucky, and Memphis, Tennessee. Construction was begun in 1853 and completed by 1870. In the next two decades, the L&N achieved enormous expansion by acquiring control of other railroads through both purchase and lease. By 1890 its routes extended from Cincinnati and Louisville on the Ohio River, and St. Louis on the Mississippi, to Pensacola, Mobile, and New Orleans on the Gulf of Mexico, passing through the states of Illinois, Indiana, Kentucky, Tennessee, Alabama, Florida, and Mississippi into Louisiana. Nashville was the central distributing point in this vast system (Wooldridge, pages 332-225).

By 1882 the NC&StL and the L&N were the only principal railway systems serving Nashville and Middle Tennessee. As traffic increased, both railroads realized that their existing freight and passenger facilities were inadequate for the needs of a fast-growing city like Nashville.

The "Depot Bill," a proposed franchise agreement between the City of Nashville and the two railroads for the construction of a Union Station, became a hot political issue in Nashville during the 1890s. There was considerable agitation for such a facility to be located at Broad and Walnut Streets (the present site) where the NC&StL was building a large shed and doing extensive remodeling to its depot in advance of the Tennessee Centennial Exposition of 1897. Both railroads made substantial gifts, totaling $167,000, to the Centennial. John W. Thomas, President of the Centennial and his NC&StL associate, Major E. C. Lewis, became its Director General (Davis, "The Parthenon and the Tennessee Centennial," More Landmarks of Tennessee History, page 212).

By this time, however, the L&N had acquired the majority of the outstanding shares of the NC&StL, the Nashville-based company. For that and other reasons, the L&N decreased in popularity in Nashville. Numerous Nashville merchants and citizens began to feel that there was no longer proper competition between the two railroads. Led by Nashville lawyer Jere Baxter, they began a movement to build a new railroad to connect with the Illinois Central to the west and with the Southern Railroad to the east. Thus, the Tennessee Central Railroad was chartered in 1894, but foundered financially before making any headway. The new corporation was purchased in 1897 by a St. Louis syndicate, which obtained a new charter and installed Jere Baxter as president of the new company, the Tennessee Central Railway.

As the "Depot Bill" was being heatedly debated, the majority of the Nashville City Council wanted the new Union Station to be open for use by the Tennessee Central and any other railroad desiring to enter Nashville. Not unexpectedly, the L&N and the NC&StL resisted this movement vigorously and they prevailed. The "Depot Bill" finally passed on June 10, 1898, made no provision for the use of the facilities by a third railroad. Under its provisions, the two railroad companies were authorized to form the Louisville & Nashville Terminal Company, which actually had been formed two years before, for the purpose of acquiring the necessary property and erecting the necessary facilities for the new Union Station (Waller, Nashville in the 1890s pages 95-96). Through the leadership of August Belmont, the New York banker and Chairman of the Board of Directors of the L&N, the Nashville Terminal Company built the station and leased it to the railroads. Earlier in the year, Belmont had been a major force in the financing of the New York subway system.

Preparation of the site involved the destruction of some 200 buildings of various sorts in the immediate vicinity, and the removal of 220,000 cubic yards of earth and rock. Completion of the building involved the labor of 200 men employed constantly for a period of two years.

Despite the planning controversies of the station, it became at once a source of unbounded civic pride. An editorial in the Nashville American, in its special edition of October 9, 1900, the day of the opening of Union Station, proclaimed that:

"An epoch will this day be made for Nashville. The great stone edifice at Broad and Walnut streets is the matchless monument to record the fact, and this is the day of its formal unveiling. The epoch is one of larger progress and more persistent enterprise. The monument is typical of all that is comprehended in these two worlds. Erected on the threshold of a new century, it holds aloft a light by which the people of Nashville and this section of country may look upon all the future has in store for them. The beacon points along a great broad path of promise, generous with the rewards of intelligence and sustained effort. Its beams sweep the enlarged boundaries of Nashville that are to be and bring into strong relief the vast multitudes of its greater population."

"Nashville is proud today, and to the many visitors within her gates points out with conscious pride the reason why. To these she speaks: 'Henceforward my people will approach nearer and nearer to the standard set for them, and the oncoming years shall find me established in my own -- the first city in the Southland.'"

Union Station, crowned until 1952 with the bronze statue of Mercury that had been transplanted there from the Commerce Building of the Tennessee Centennial Exposition, dominated for decades both the skyline and the commercial activity of downtown Nashville.

Prepared by Anatole Senkevitch
Project Historian
Historic American Buildings Survey
Summer, 1970

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: This stone Romanesque Revival-style structure has a three-story atrium in the center and a train shed out the rear.

2. Condition of fabric: Excellent.

B. Description of the Exterior:

1. Overall dimensions: The building, three and a half stories plus tower, is approximately 150' square.

2. Foundations: Tennessee limestone.

3. Walls: Bowling Green gray stone in coursed, rock-faced ashlar over brick.

4. Structural system: Bearing brick walls and interior cast-iron columns. Plank and beam framing and timber trusses for the roof.

5. Porches: One-story portico in center of front has three round arches and a flat roof with balustrade.

6. Chimneys: Four in total. Two on the left side, one on the right and one in the rear combined with fresh-air intake.

7. Openings:

   a. Doorways and doors: Four double doors leading from loggia to vestibule are of straight-grained oak with three semicircular fixed transom windows.

   b. Windows: All windows have one-over-one-light double-hung sash. The first-floor windows are double, set in round arches with semi-circular transom windows. The second-floor windows are paired, flat-ached with stone transoms and square transom windows. The third-floor windows, also paired, are round-arched.

8. Roof:

   a. Shape, covering: Hip roof covered in slate.

   b. Dormers: Three dormers on each side, on each side of the front tower, and on each side of the rear chimney. These are gable wall dormers with triple round-arched windows.

   c. Tower: Central square tower on front rises 220'. It has three tall narrow round-arched windows on each side, surmounted by a bull's-eye opening and a pyramidal roof.

C. Description of the Interior:

1. Floor plans:

   a. Basement (train level): Interconnecting shops, locker rooms and boiler room. Ten train tracks (six through, six each side) with track-level platforms accessible from the gallery by a central, double grand staircase and by two flanking stairways leading to each of the end platforms.

   b. Main floor: Central waiting room is an atrium with a barrel-vault skylight of "art glass," or art nouveau stained glass. Along the edges of the first floor are a restaurant, shops, ticket and baggage counter.

   c. Mezzanine: On each side of the waiting room are interconnecting offices entered from the stair landings.

   d. Second floor: A balcony around the perimeter of the waiting room gives access to interconnecting offices.

   e. Third floor: Interconnecting offices entered from the stair wells and short hallways extending from them.

f. Attic: Interconnecting rooms and areas, originally used for storage of company records.

On the various floors there are several "safe" rooms with steel combination doors.

2. Stairways: There are wooden stairways on each side of the room. A third stairway is in the front of the building, in the tower, leading from the second-floor level to the full height of the tower.

3. Flooring: The main floor is ceramic tile; all others are wood.

4. Wall and ceiling finish: The waiting room is Tennessee marble with a wooden wainscot and painted plaster. See description included with Supplemental Material.

5. Doors: All are wood-framed, varying from six to twelve panels.

6. Decorative features: Plaster sculpture in bas relief on walls over second-floor balcony and locks front and rear. Large painted stone fireplace at the rear of the waiting room. Varnished wood used extensively for wainscot, cabinets, door and window frames, and stair banisters. The balcony has a cast-iron balustrade, and is supported by cast-iron brackets.

7. Hardware: Original brass hardware.

D. Site:

1. General setting: Building faces northwest on Broadway.

2. Outbuildings: The train shed is directly to the rear and centered on the axis of the station building. The two-story baggage, mail and express building fronts on Walnut Street, northeast of the station. Connecting these buildings with the train station is a covered gallery.

Prepared by Roy C. Pledger
Project Supervisor
Historic American Buildings Survey
August, 1971

PART III. SOURCES OF INFORMATION

A. Architectural drawings:

32 sheets of ink working drawings on linen have survived and are on deposit in File 1361 of the Engineering Department, Louisville & Nashville Railroad Company, Louisville, Kentucky.

It is not known whether these drawings represent all the ones that were produced by Montfort's office. Moreover, they are identified not as part of specified sets for the project, but rather are numbered individually in an ascending numerical order. These drawings are listed below by the identification number, together with title caption and/or identifying legend:

C-873 "Proposed Plan of Temporary Passenger Station at Nashville, Tenn. Office of Chief Engineer, L and N R. R. Co. - Oct, 1896."

C-874 Sections and Elevations. "Proposed Plan of Temporary Passenger Station at Nashville, Tenn. Office of Chief Engineer, L and N R.R. Co. Oct. 1896."

C-875 Plan and Section. "Proposed Re-arrangement of Union Passenger Station at Nashville, Tenn. Office of Chief Engineer, L&N R.R. Co. Jan. 5th 1897."

C-890 Plan and Section. "Proposed Re-arrangement of Union Passenger Station at Nashville, Tenn. Office of Chief Engineer, L&N R.R. Co. Jan. 13th 1897." Included on drawing is the following notation: "Note -- Plan modified according to information furnished by Mr. James Geddes, April 21st 1897." Scale: 1 inch is 20 feet.

C-2680 (a) "Second Floor. Plan showing location of gas and electric light fictures. Union Station at Nashville, Tenn. Office of Chief Engineer, L&N R.R. Co., May, 1896." Scale: 1/8 inch is 1 foot.

C-2680 (b) "Second Floor. Plan showing location of gas and electric light fictures. Union Station at Nashville, Tenn. Office of Chief Engineer, L&N R.R. Co. Louisville, Ky." (no date) Scale: 1/8 inch is 1 foot. (Note that these two plans are not identical and indicate changes in plan.)

C-2681 (a) "Third Floor. Plan showing location of gas and electric light fictures. Union Station at Nashville, Tenn. Office of Chief Engineer. L&N R.R. Co. Louisville, Ky. May, 1896." Scale: 1/8 inch is 1 foot.

C-2681 (b) "Third Floor. Plan showing location of gas and electric light fictures. Union Station at Nashville, Tenn. Office of Chief Engineer, L&N. R.R. Co." (no date). Scale: 1/8 inch is 1 foot (Note that the two plans are not identical but indicate changes in plan.)

C-2682 (a) "Attic. Plan showing location of gas and electric light fictures. Union Station at Nashville, Tenn. Office of Chief Engineer, L&N R.R. Co., Louisville, Ky. May, 1896" Scale: 1/8 inch is 1 foot.

C-2682 (b) "Attic. Plan showing location of gas and electric light fixtures. Union Station at Nashville, Tenn. Office of Chief Engineer, L&N R.R. Co., Louisville, Ky." (No date). Scale: 1/8 inch is 1 foot. (Note that the two plans are not identical but indicate changes in plan.)

C-2684 Elevations, Sections and Details. "Plan of Baggage, Mail and Express Rooms. Union Station - Nashville, Tenn. Office of Chief Engineer. Revised from plans of April 1896. Revised Nov 25 - K.S.R." (These are the only identifying initials to appear on any of the drawings here listed.)

C-2684-1/2 Foundation and roof plans. "Baggage, Mail and Express Room. Union Station, Nashville, Tenn. L&N Terminal Co. Office of Chief Engineer, August 1898. Revised from drawings of 1896."

C-2686 "Plot Plan Showing Drainage from Roofs of Station and Train Shed and from Fixtures of Station. Union Station, Nashville, Tenn. L and N Term. Co. Office of Chief Engineer, L&N R.R. April, 1896. Revised August 1898." Scale: 1/32 inch is 1 foot.

C-2687 "Elevation of Carriage Concourse Looking from Walnut Street. Union Station - Nashville, Tenn. L&N R.R. Co. Office of Chief Engineer. L&N R.R. Co., Louisville, Ky. May, 1896." Scale: 1/8 inch is 1 foot.

C-2688 "Elevation of Carriage Concourse Looking from Broad Street. Union Station - Nashville, Tenn. L&N R.R. Co. Office of Chief Engineer, Louisville Ky. April, 1896." Scale: 1/8 inch is 1 foot.

C-2688 Transverse Section Through Train Shed and Section Through Baggage Building Platform. Union Station, Nashville, Tenn. L&N R.R. Co. Office of Chief Engineer, Louisville, Ky. April, 1896." (This sheet was probably misnumbered when drawn.)

C-268[9] "Union Station - Nashville, Tenn. L&N R. R. Co. Office of Chief Engineer, L&N Ter. Co. July, 1898. One half inch scale drawing showing pitched face ashlar in exterior basement walls, the commencing at level of base of rail, and terminating at bottom of water table. Drawing shows exact height of courses, thickness on bed, vertical joints, etc."

C-268_ "Union Station - Nashville, Tenn. L&N Terml. Co. - Office of Chief Engineer, L&N R.R. - August 1898. One half inch [scale drawing showing] ashlar in exterior basement wall rear of _____ the same commencing at base or rail from _____ and terminating two courses below bottom of [water table ?]. Also shows to the same scale pitched face [ashlar ?]_____ front porch both basement and superstructure _____ at level of base of rail front face of building. Height of course, thickness of bed, vertical joints, etc. are given." (Corner of sheet torn and portion of legend is missing.)

C-2690 "Details for Union Station at Nashville, Tenn. Lou. & Nash R.R. Co. Office of Chief Engineer. June, 1898. Part Elevation of side of building comprising that portion between centre and front face of building a distance of 72'-6" and from water table to top of 3rd story sill." Scale: 1/2 inch is 1 foot.

C-2690-1/2 "Details for Union Station at Nashville, Tenn. L&N R.R. Co. Office of Chief Engineer, L&N R.R. Co. June - 1898. One half inch scale drawing showing stone courses and manner of setting same for . . . portion of side and rear elevations."

C-2691 "Stone Details for Union Station at Nashville, Tenn. L&N Ter. Co. O[ffice of] Chief Engineer. July - 1898. One half inch scale elevation [showing tower] front extending from centre line [to corner and from] third story sill course to apex of [tower. Sect]ions and plans in explanation of sa[me are intend]ed to show the way in which stone is to be [set, the height] of courses, the thickness on bed and position of [vertical] joints." (Portion of sheet, with legend, torn away.)

C-269_ "Details for Union Station at Nashville, Tenn. L&N Terminal Co. Office of Chief Engineer. June 1898. Revised March 1899. One half inch scale drawings showing stone courses and manner of setting same for that portion of front wall main building extending from centre of same to corner 74'-6" and from water table to 3rd story sill course inclusive. It is intended to show the way in which stone is to be set; the thickness or width on bed; the height of courses and the position of vertical joints."

C-269_ "Stone Details for Union Station at Nashville, Tenn. L&N Ter. Co. Office of Chief Engineer. July 1898. Revised June 1899 and July 1899. One half inch scale drawing of that portion of side elevation extending from centre line of same to front face and from third story sill to the tops of chimneys. It is intended to show the way in which stone is to be set, the height of courses, the thickness on bed and the position of vertical joints."

C-269_ "One Half Inch Stone Details for Union Station at Nashville, Tenn. L&N Terminal Co. Office of Chief Engineer. October 1898. 1/2" scale elevations, sections and plans of that portion from 1st floor above attic to top of stone work on tower showing the way in which stone is to be set, the height of courses, the thickness on bed and position of vertical joints."

C-2694 "Detail for Mantles in Dining Room and Ladies Waiting Room. Union Station, Nashville, Tenn. L&N Railroad Co. Office of Chief Engineer. L&N R.R. April, 1896. Revised Sep. 1899 - Oct. 1899." Scale: 1 inch is 1 foot.

C-2695 "Detail for Stone Mantle in General Waiting Room. Union Station, Nashville, Tenn. L&N R.R. Co. Office of Chief Engineer. L&N R.R. April, 1896. Revised Sept. - 1899." Scale: 1 inch is 1 foot.

C-2696 A Plot Plan. "Union Station, Nashville, Tenn. L&N R.R. Co. Office of Chief Engineer, Louisville, Ky. April 1896. Revised July 18th 1898. Traced from original May 31st 1900. Revised July 8th 1902. Traced March 18th 1947."

C-2697 "Porch and Entrance, Union Station at Nashville, Tenn. L&N R.R. Co. Office of Chief Engineer, L&N R.R. May 1896. Revised July 1898."

C-2698 Longitudinal Section & Elevation from Platform. "Baggage, Mail and Express Room. Union Station - Nashville, Tenn. Office of Chief Engineer, L&N R.R. Co. August, 1898. Revised from those of April 1896." Scale: 1/8 inch is 1 foot.

C-2698-1/2 First and second floor plans. "Plan of Baggage Room, etc. Union Station - Nashville, Tenn. L&N Terminal Co. Office of Chief Engineer. Aug. 1898. Revised from those of April 1896."

C-2699 "Details for Baggage Room Bldg. Union Station - Nashville, Tenn. L&N Terminal Co. Office of Chief Engineer, L&N R.R. June 1896. Revised August 1898."

C-2860 "Outside Stairway for West Side of Baggage Bldg. Louisville & Nashville Terminal Co. Nashville, Tenn. Office of Chief Engineer, Louisville, Ky. Jan. 1901." Scale: 1/2 inch to 1 foot.

B. Early views:

An excellent line drawing has survived. Entitled "Union Station, Nashville, Tennessee - Terminals of the Nashville, Chattanooga & St. Louis Railway," it is signed "L.L. Gamble, 1900"; it was lithographed by the Brandon Printing Co. One copy is hanging in the Nashville Room of the Nashville Public Library. Another is hanging in the office of Mr. Farris Deep, Executive Director, Metro Planning Commission, Metro Office Building, Nashville, Tennessee.

Though a number of photographs have been published, including those in the above article in the Nashville American, the single most important source of contemporary photographs of the building shortly after its completion are the superior etched plates contained in Art Work of Nashville, Tenn. (Chicago: Gravure Illust. Co. 1901):
Part 4, exterior view and view of waiting room, focusing on the fireplace
Part 1, detail of porte-cochere entrance
Part 7, overall interior view of waiting room.

A file of photographs and views of Union Station is held in the Photographic File, Library Division, Tennessee State Library and Archives, Nashville, Tennessee.

C. Bibliography:

1. Primary and unpublished sources:

Chancery Court for Davidson County, Tennessee, Book 1908, page 954

Register's Office for Davison County, Tennessee.

2. Secondary and published sources:

Brumbaugh, Thomas B. "The Architecture of Nashville's Union Station," Tennessee Historical Quarterly, 27 (Spring 1968): 3-12. In More Landmarks of Tennessee History (Nashville: Tennessee Historical Society, 1969), 369-380.

Burt, Jesse C. "Four Decades of the Nashville, Chattanooga and St. Louis Railroad, 1873-1916," Tennessee Historical Quarterly 10 (December 1951): 320-333.

_____. Nashville: Its Life and Times (Nashville: Tennessee Book Co., 1959) pp. 78,81, 86-97.

Creighton, Wilbur F. Building of Nashville (Nashville: Wilbur F. Creighton, Jr., 1969), 31-41.

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Prince, Richard E. Nashville, Chattanooga & St. Louis Railway. History and Steam Locomotives (Green River, Wyo.: Richard E. Prince, 1967).

Waller, William, ed. Nashville in the 1890s (Nashville: Vanderbilt University Press, 1970), 95-96, 215, 305.

Wooldridge, John, ed. History of Nashville, Tennessee (Nashville: H. W. Crew, 1890), 328-336.

3. Newspapers:

Nashville American, January 23, 1897.

Nashville American, August 1, 1898. Contains drawing.

Nashville American, October 9, 1900. Special issue devoted almost exclusively to the formal opening of Union Station. Contains much valuable data obtainable nowhere else.

PART IV SUPPLEMENTAL MATERIAL

Excerpt from special issue of the Nashville American, October 9, 1900, the day of opening ceremonies at Union Station:

"The splendid Union Station, just completed on the corner of Broad and Walnut streets, is Romanesque in design. It is built of Bowling Green gray stone [oolitic limestone], with ashlar face carved in and capped with the same material. It is four stories high, with a big, square tower of severe, though admirable lines, rising to a height of 220 feet, capped with a bronze Mercury as a finial. The roof is slate, with gables and domes, after the Romanesque fashion, set fittingly and without stint....

"As one enters the new station from the street [Broadway] the first attraction is the loggia, a massive lot of arches and entablature, covering some 40 x 50 feet, elaborately carved in stone, panelled in oak and paved with granite and tiling.

"Passing through the vestibules, by means of the three heavy stone archways, all beautifully carved in the Romanesque, one is first impressed with the color scheme of the general waiting room. This color scheme is not only an appropriate and pleasing selection, but has been carried out with taste and fidelity. No color-blind people touched this work. Not a false tint has been imparted. Tennessee marble wainscots the whole of the general waiting room. The lower section of the wall is dark colonial green, touched with darker green and gold, and capped with a cornice of gold. The next is two shades lighter green, with corners of yellow or mauve, the high lights being brought out in gold. As you go up, the green still lightens, till it goes out in yellow and green configurations in the dome panels that blend

with the wonderful color and design of the art glass in the skylights above. The dome is 63 feet high.

"In the twenty spandrels of the ten imposing arches in the general waiting room there are as many angels of plenty, veritable Ladies Bountiful, who soar along, bearing to the two roads the principal products, by the transportation of which they derive their income. These figures are of exceeding grace, and the colors are so well blended in their varied tints that one realizes that every part of the decoration, as well as all the other work, has had expert direction.

"As one enters, the first spandrel of the row of arches on the right represents the milling interest, the symbol being two bags of flour, which that Lady Bountiful proffers as her offering. Its fellow bears a bushel of vegetables representing that line. Then follows that staple, corn, rich in its color of gold, and gold it becomes to a considerable amount, since the crop of Tennessee alone sometimes reaches 50,000,000 bushels.

"Next is the poultry business, a cornucopia of eggs, which means all the poultry. Then wheat; then lumber in shingle shape; then a cornucopia of fruit, representing that fast and well-paying frieght; then King Cotton, with her 10,000,000 bales annually.

"Then there is one arch with tobacco in one spandrel and wines and whisky is the fellow, which is too bad for the fellow, but the roads both get good revenue from the pesky stuff.

"Crossing over to the opposite side, samples of stone and brick represent the builders' interest. Then comes coal and oil. Two big sawlogs stand for the timber industry, which, too, is big, while a cornucopia pours out merchandise in the shape of drugs, bottled and boxed, and canned goods. The old almanac sign of the zodiac, Taurus, is used to represent all the live stock business. Then comes dry goods, boots and shoes, then hardware and grocers and all merchandise. Then coal; then ore and phosphate; then lumber dressed and undressed, last but not least by millions of feet.

"But it is the end panels of the grand room upon which the decorator and artist has really spread himself.

"The legend is a beautiful one and most artistically and appropriately carved out. As one enters from the vestibule in the north end, a pannelled [sic] piece is shown, a big metal panel picture in relief of Rameses and his queen being pulled by a gang of slaves. The vehicle is a wooden chariot, with log wheels and yet with some show of decoration. Palm trees are the background, while the sacred vase, with Egyptian ornamentation, accompanies. Behind, the palm bearers hold over the royal pair the big leaf for sunshade, while the vehicle moves along in slow but stately splendor. This represents the ancient mode of travel. Immediately over this panel is a clock 5 feet in diameter, carved and finished in Bower-Barff, while the high points are touched with gold. This clock has white hands and white Arabic numbers, which, with the black, is the strongest of contrasts. Amidst so much blending of color, this strong contrast is a relief, as if one needs relief from too much of beauty.

"To the right of the clock in the spandrel of the big arch, the Angel of Progress, a male figure, sails along with the winged wheel of progress, pushing everything to the front. On the left, the companion piece in the opposite sprandrel is a representation of Time -- a beautiful female figure holding a distaff, and the "Thread of Life" is being quietly spun therefrom. And so, from this ancient mode of travel, urged on by the angel of progress and made possible by endeavors through time, the opposite panel in the south end of the waiting room presents the "1900 Limited" -- a full vestibuled passenger train, with the Nashville & Chattanooga bully engine, No. 108, at the head, which annihilates space and enables Nashville to shake hands with Louisville.

"Nashville, on the right, is represented by a clear-cut profile girl of Grecian mien, and though rather undeveloped, yet is a promising figure. She is most becomingly draped and, thus bestowed in lavender and pink, energetically stretches out a glad hand to Louisville's worthy representative, who fills the left spandrel of the south arch. Miss Louisville is dressed all in white; the pink glow of blue-grass health and happiness and development adorns the cheeks, neck, and arms. The face is fair, the figure is superb; so is the lady, and as she herself has often done in fact, here counterpart does in fancy -- appears with open and warm hand to respond to Nashville's proffer of hers. There is force and fervor in the very twitch of the pretty finger tips. The whole is a pretty story well told in stone and to be told again and again to ages to come.

"On the right, as you pass from the grand entrance through the vestibule, is the ladies' waiting room, fifty feet square, full of flowers and beauty, fit for the fair, finished in pine and furnished in cherry. The art glass in this room is of new and beautiful design, called sunburst.

"The next is the ticket office, at which one office the patron of the rail can buy any ticket he may call for.

"At the southwest corner of the building is the colored waiting room, also fifty feet square, in soft green and light gray, with arabesque designs in the fresco and art glass in keeping -- a very pleasing room, pronounced by many the richest decoration in the building.

"The southeast corner is the lunch room, all in blue gray, with massive quarter-oak counters and furniture of excellent design, with art glass to match.

"Then comes the hall and eastern entrance, which lead out to the covered carriage concourse. Then along the east side, opposite the ticket office on the west are the several accomodation offices, the Western Union Telegraph Company, the telephone, the parcel room and the newstand. Front in the northeast corner is the dining-room, a rich, warm red room, with frieze touched with blue and white of attractive design and shading and transoms of sunburst art glass.

"This is altogether the most magnificent and artistic -- in color, configuration and furnishing -- first floor of any station in America.

"The second and third floors furnish offices for the Nashville, Chattanooga & St. Louis Railway, principally, while B. M. Starks, Superintendent of Nashville Terminals, is on the mezzanine floor west, and the Terminal Company's engineer's office is on the east.

"The ground floor is principally occupied by the heating, cooling, and lighting and power plant.

"The system of heating is by means of chambered boilers. The hot air in this confinement is conveyed to a 5-foot story, just under the main waiting room floor. This provides a hot air reservoir, 150 feet square, since it is the full size of the building. At any point hot air flues can tap the reservoir and convey the heat to the desired room. The big rotary fans will be used to drive the impure air from the building and bring in pure air from the top of the big stack in the rear.

"Minor divisions of this ground floor are assigned to the baggage, express, Pullman surplus and supplies."

"In the rear of the station building is the mid-way, a concrete-floored gallery, 25 x 300 feet, covered in with slate and glass -- light, airy and cool -- a delightful waiting station of itself. From this lead the steps down to the trains in the train shed below; also to the carriage concourse, and from this gallery, one reaches the baggage building on Walnut street. This baggage building will accomodate the baggage, express and mail. It is 45 x 175 feet and two stories high, two-thirds as large as the custom-house. The building is all stone and steel, with slate roof.

"The train shed is 250x500 feet, with a clear span of 200 feet. The truss has all members, except the rafters, of steel beams and rods, while the roof is slate, and the lanterns of glass.

"There are ten tracks that will hold full-length trains. The six north and south-bound tracks are capable of holding eleven passenger cars each. The platforms reach from Demenbreun street almost to the Broad street viaduct." (From the Nashville American, Tuesday, October 9, 1900, pages 1, 7.)

PART III. PROJECT INFORMATION

This project was undertaken by the National Park Service in cooperation with the Tennessee Historical Commission and the Historic Sites Federation of Tennessee. Structures were recorded in July, 1970, under the direction of James C. Massey, Chief of HABS, and Roy C. Pledger, project supervisor (Texas A & M University), Anatole Senkevitch, Jr., historian (University of Virginia), by student architects Donald W. Graham and William H. Edwards (University of Illinois), and Donna G. Woodrum and Robert J. Dunnay (Virginia Polytechnic Institute), at the Historic American Buildings Survey field office, Vanderbilt University, Nashville, Tennessee. The photographer was Jack E. Boucher of the HABS staff. The written data were edited by Alison K. Hoagland of the HABS staff in June, 1981.